

# DIME NOVEL ROUND-UP

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A magazine devoted to the collecting, preservation and literature of the  
old-time dime and nickel novels, libraries and popular story papers

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December 1979

Whole No. 540

## Poisoning Your Child

By Gil O'Gara



(See following page)



## DIME NOVEL SKETCHES NO. 212

## CHEAP EDITION OF POPULAR AUTHORS

Publisher: Beadle and Adams, 98 William St., New York, N. Y. Issues: 29. Dates: May 15, 1875 to Sept. 15, 1877. Schedule: Monthly. Size: 9x6". Pages: 100 to 150. Price: 25c Illustration: Black and white pictorial cover. Contents:

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29. The Artist's Bride; or, Noll Darker's Protege, by Dr. J. H. Robinson

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## Poisoning Your Child

By Gil O'Gara

As with many righteous movements whose members cluster together to save society, the loud and feverish attempt to ban "cheap" juvenile literature lasted a relatively short time. True, some of its ideas are still heard, applied not only to popular literature but to television, movies and music, yet this indicates merely that the ideas have been around for countless centuries and were not original when Franklin P. Mathiews wrote "Blowing Out the Boy's Brains."

Mathiew's belief that cheap literature destroyed the young imagination was shared by many. A little over a year from the time the Chief Librarian of the Boy Scouts of America issued his decree of war, an article by Walter Prichard Eaton was published in a woman's magazine warning of the dangers awaiting the children of this nation.

Eaton was an educator and essayist besides being drama critic for the *American Magazine* from 1909-1918 and an associate professor of play-writing at Yale University. In addition, he wrote a series of Boy Scout adventures published by W. A. Wilde from 1918 to 1934.

The article which appeared in *Lady's Home Companion* of December, 1915 was entitled, "Your Boy's Christmas Books: Are they the old-time 'nickel thrillers' dressed up and sold for fifty cents?" In it Eaton points an accusing finger at the well-meaning but careless parents who are warping the minds of their offspring. The first paragraph aptly conveys the tone of the entire article:

You wouldn't let your twelve-year-old boy read a nickel novel, one of those "yellow backs" with pictures of Indians and "bad men" on the covers, would you?—that is, not if you knew it. You wouldn't give such a book to your Sunday-school class of boys for a Christmas or Easter gift, would you? You would be ashamed of yourself, either as parent or teacher—ashamed and humiliated. Nevertheless, the chances are that as parent or teacher you may be doing just these things. Ignorantly, with the best of intentions, you are letting your boy read, or helping other boys to read, this cheap, sensational fiction, which is to good reading exactly what whisky is to milk. You are giving your boy, or somebody else's boy, whiskey instead of milk, poison instead of food.

The reason, Eaton states, that parents and teachers are poisoning the youth of this country is because they are being fooled into believing that a good-looking, well-printed volume naturally contains decent, well-written literature. The publishers of nickel novels can no longer make a profit and so they have taken to dressing them up and peddling them to adults who are attracted by their fine appearance and their low price of fifty cents. "These 'thrillers' have now the external air of literacy respectability," Eaton explains, "and because they are cheap, parents and teachers all over the land buy them without realizing their real content."

Eaton then goes on in his article to give an example of this trickery being performed by low-brow publishers. He uses *Tip Top Weekly* to illustrate his case, although for some reason he does not go so far as to name the magazine. But his references are concise enough. "'An ideal publication for the American youth' it calls itself!" he says, sneering, and speaks disparagingly of its hero, "supposedly a student at Yale (who) still has the same procession of impossible and lurid adventures from one end of the Continent to the other." Eaton compares the cheap-looking paper weekly containing the Merriwell



adventures to its attractive, cloth-covered hardback version, and points out that the two are one, but in different guises.

An interpretation of literary worthiness is, as in many forms of art, a matter of taste, and Walter Prichard Eaton obviously had pretty strict standards as to what was and was not good reading. But when he refers to the Merriwell stories with their "pernicious elements of coarse language, cheap style, unguarded sex references, and impossible deeds of prowess," I wonder if he wasn't getting a bit too interpretive. I am curious as to just what he felt an "unguarded sex reference" was!

Having dealt with Merry, he lunges at Tom Swift, but he is not as kind to the young inventor as he was to Gilbert Patten's creation. He doesn't beat around the bush—he refers to Tom by name, even going so far as to quote passages from *Tom Swift and His Photo Telephone*. And, after examining the book, his verdict is also pretty fierce:

To let boys read such impossible rubbish is nothing short of a crime.

It destroys their sense of realism, it atrophies their powers of literary appreciation, it debauches their imaginations, it makes science contemptible.

Eaton also criticizes the Boy Scout books on the market which do not resemble the real activities of the genuine Scouts, and points out that these stories and most of the inexpensive books for juveniles are poorly-disguised dime novels, often written "by the very men who used to write the yellow backs," but now often constructed so as to fool adults into believing that they are tales of quality.

Walter Eaton, however, had a solution for all this. "Let this be your motto—Read before you buy!" He did not favor prohibition (of books, at least) because, quite wisely, he knew that often this sort of action backfired. He suggested that the best way to protect one's child from literary poisoning was by exposing him to the "right sort" of books—well-written, plausible stories. He was not opposed to tales of adventure, but believed they should be "the right sort." He suggested "Treasure Island," "The Adventures of Billy Topsail," and "Jack, the Young Ranchman" as examples of good literature.

Says Mr. Eaton:

You can tell very easily whether the books are the right sort, simply by reading them. If the style is crude and coarse, if the plot and incidents are not conducted with that due regard to sequence and probability which characterizes the work of any genuine author, if the adventures are not within the possible powers of the boys in the story, and are not wholesome in their suggestion, if the manner of narration hasn't ease and charm and the sense of good breeding and clean character behind it—throw the book into the fire and buy a copy of "Captains Courageous."

And then, the clincher:

If you can't tell this, if you can't scent the difference between Stevenson and the impossible melodrama already described after reading two pages, then you were brought up on "yellow backs" yourself, and you ought all the more to desire to keep your son from sharing the same awful fate!

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## Back Issues of Reckless Ralph's Dime Novel Roundup

Some reprints at 30c each. Numbers 1 to 200 at 25c each. Pioneers Index, Novel Catalogue and Birthday number.

Get them while you can, NOW

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So. Grafton, Mass. 01560



## A Time Of Lively Fiction

By Robert Sampson

### CHAPTER I

Across the 1930's news stands, the pulp magazine, like gaudy flowers, spread row on row on row.

The pulps provided casual reading for the mass market. They were cheaply produced, packed with jaunty, if ephemeral, fiction, and they were available as air.

For ten cents, you received a 128-page magazine, slightly larger than a book—about 8x11 inches. The usual cover, flaming in reds, blues, yellows, was illustrated by a scene of intense action involving gun fire, screams, and struggle. Inside you found a wonderful fiction mix—a novel, serials, short stories, plus several departments, and a letter column for readers stimulated to correspondence. All material was printed double column on paper only slightly less coarse than a paper towel.

A pulp magazine was published on any subject that would make money. Western stories, sports fiction, detective action, love—you chose from dozens of titles. Adventure magazines and science-fiction crammed the shelves. So did quantities of titles about avengers, mysteriously costumed and lethal, who made it hot for the underworld.

The stories were enthusiastic, direct stuff, not overburdened by realism. They featured heroes who performed wonderfully against odds—a subject appropriate for those Depression years, when the odds facing an individual were formidable, if rather less melodramatically arrayed. In all their brash simplicity, the pulps epitomized the 1930's spirit—exuberance leavening despair, a jaunty wave at disaster.

For all their availability and wide readership, the pulps enjoyed no high status. True, they sold in the millions each month. But at the same time, by one of those curious twists of social perception, they were widely regarded as trashy productions, read by the vulgar and the unwashed. Mothers, teachers, and other guardians of the hearth viewed the pulps with relentless dislike, convinced that they warped the growing mind. And high literary pundits dismissed the magazines as sub-literature, obvious, formula-ridden, lacking merit.

In part, the criticism was warranted. Many a pulp magazine seemed to have been created by an idiot with a rubber stamp. But in some magazines, energy snapped within the sentences and the prose, spare and vital, spoke in contemporary tones and with originality and force.

Not that these excellences were really noticed, for even pundits tend to see only what they expect.

Perhaps the pulp magazines were too visible, too available, too raucous to be coolly examined. The phenomena they represented was more complex than it looked. The pulps had not leaped, fully grown, from depression stresses. Not at all. Instead, they had evolved from the dime novels. If you look closely into the pulps, you can see the dime novel themes and characters, still only partly changed.

Like the pulps, the dime novels were cheap, readily available, and without social status. In appearance, they were paper-covered pamphlets. They came in a variety of sizes, number of pages, and prices. By the early 1900's, they had stabilized as 32-page, paper-bound booklets that measured about 8x11 inches and cost five cents. The color cover was illustrated by a scene



AUG., 1906

10 CENTS

# The Popular Magazine



**THIS SPECIAL WESTERN ISSUE COMES  
NEAR BEING OUR BEST NUMBER YET**

of straining action. The text was in double columns. The stories were melodrama all the way.

The first dime novel, published in 1860, was "Malaeska, the Indian Wife of the White Hunter." It was a reprint of a novel serialized some twenty years before. The new, ten-cent edition sold hugely, demonstrating that a vast market existed for inexpensive sensational fiction.

At this point, the dime novel era began.

For the next sixty years, the dime novels sold highly physical melodrama, fat with coincidence and purple diction. Through their pages gestured coarsely drawn figures: frontier scouts, detectives, and other fascinating personages.

Here, buffalo, Indians, plainsmen, reeking weapons mingled in broad ad-





venture. Here fled the ragged maiden, chaste and sorrowful. Here glided the detective, well disguised, performing his deductive wonders in streets re-sounding with the clatter of horse traffic.

Here, great flying machines heaved outward to distant excitement. And submarines and robots and electrical devices, and steam-powered wonders, all most incredible to be sure, gurgled clanked jetted energy.

Of all those heroes who rose from the teeming dime novels, few other than Nick Carter, Buffalo Bill, and Frank Merriwell are still remembered. These represent, respectively, detective adventure, western adventure, and general adventure with a heavy emphasis on sports.

These three were superlative men, physically and intellectually beyond usual human abilities. To them came wealth and admiration and troops of friends. They were imitated, their excellences forever evident. They stood



for high ideals, moral impeccability, and an individual insistence on personal independence and personal integrity. They were tough, shrewd, resourceful, proof to each reader that idealism was also manly. They represented excellence in action. To the uncritical, at least, the dime novels suggested that perfection might after all be attained in this imperfect world.

But then the dime novels were unaware of the devil's stew that time was to bring: the First World War, jazz, flaming youth, Freud, and the dialectics of the stock market. Rarified ideals reeled before the world's cynical breath. Even Frank Merriwell might well have been distressed at carrying a brokerage account in 1929 or facing the temptation of gin-soaked flappers, flaming at the saxophone's moan.

The dime novel became obsolete around 1915. That is, the 32-page form became obsolete. The fiction, itself, took other dress and hastened briskly onward.

—As fat little pocket-sized paperbacks, thriftily reprinting two or three dime novels for 15c.

—As pulp magazines, in which Nick Carter, Buffalo Bill, Frank and Dick Merriwell continued their remarkable exertions in the company of other series characters. All still glowed in the fine old dime novel tradition of action, violence, and not a great deal of realism.

The pulp magazines and dime novels overlapped by about fifteen years. *THE ARGOSY*, that senior citizen of the pulps, began in 1888, although it was rooted in the childrens' paper, *THE GOLDEN ARGOSY* (1882). In 1903, *THE POPULAR MAGAZINE* appeared—the same year that the Jesse James dime novels were discontinued. The following year saw publication of the *MONTHLY STORY MAGAZINE*, destined to change its name, in 1907, to *BLUE BOOK* and begin a lengthy career. *THE ALL-STORY* appeared in 1905—and suddenly, general-fiction magazines (suitable for the whole family) burst forth and spilled across the years: *PEOPLE'S FAVORITE MAGAZINE*, *THE SCRAP BOOK*, *CAVALIER*, *TOP NOTCH*, *ADVENTURE*, *SNAPPY STORIES* . . .

Specialization quickly followed. The single-theme magazine started (if you stretch the point a little) with the 1906 *RAILROAD MAN'S MAGAZINE*. In 1915, publishers Street & Smith issued the *DETECTIVE STORY MAGAZINE*, its dime novel ancestry clinging like the odor of apples in a hot room.

The success of this publication encouraged Street & Smith to try other specializations. They did so timidly, with much testing of the water. In 1919, *WESTERN STORY MAGAZINE* appeared, swallowing the last dim traces of the Buffalo Bill dime novel. Two years later, *LOVE STORY MAGAZINE* began its long career. By then, *BLACK MASK* was on the market (1920). And *SEA STORIES* (1922). And *WEIRD TALES* and *SPORTS STORY MAGAZINE* (1923).

From then on, the top came off the box.

*COMPLETE STORIES*, *AMAZING STORIES*, *WILD WEST WEEKLY*, *GHOST STORIES*, *FLYNN'S*, *OUTDOOR STORIES*, *SECRET SERVICE STORIES*, *BATTLE STORIES*, *LIVE GIRL STORIES*, *CABARET-ZEPPELIN-SUBMARINE-SPY STORIES*, *THE DRAGNET*, *THE UNDERWORLD*, *FAME AND FORTUNE*, *TROPICAL ADVENTURES*, *ANGER TRAIL*, *ROMANCE*, *AIR WONDER STORIES*, *CLUES*, *SCIENTIFIC DETECTIVE STORIES* . . .

Once begun, proliferation seemed endless. There were three basic causes. First, an immense market existed, eager for vigorous, uncomplex fiction. Second, reasonable second-class mailing rates. Third, the economics of publishing favored stables of titles.



That is, once publishers paid basic operating and production costs, three or four additional magazines could be added for only trifling sums. Profits were small. Still each additional magazine added its increment. And, if it did not, it could be promptly discontinued. Or retitled and continued in the same volume sequence, a ploy permitting use of the same second-class permit.

These practices generated swarms of titles through the Twenties. Within such general categories as sports, war, love, western, adventure, and detective, the magazines spread merrily. The dime novel explosion of the late 1800's was being repeated in another form, even to the establishment of small publishers who rode their tiny stable of titles to wealth.

Competition was ferocious; the public fickle, as always. The marketplace remorselessly culled the magazines. Under that deadly pressure, story types, narrative styles, characters heated to a white radiance and changed.

It was pure Darwinian selection in ink and paper.

In this competition, the series characters played their part.

(to be continued)

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#### RECENTLY PUBLISHED ARTICLES—DIME NOVELS, BOY BOOKS

HORATIO ALGER, JR.; OR ADRIFT IN THE MYTH OF RAGS AND RICHES, by Richard Bowerman. Article appearing in the Spring 1979 issue of *Journal of American Culture* (Vol. 2, No. 1). An excellently researched article on Alger and the Rags to Riches legend.

UFO's IN OZ. (Unusual Flying Objects in Oz), by Alla T. Ford and Bill Eubank as Illustrator. A 36 page pamphlet issued by the Ford Press, Lake Worth, Florida. 1144 South Palmwal, Lake Worth, Fla. 33460. A well illustrated piece on the various flying objects depicted in the Oz books by L. Frank Baum. Issued in limited signed edition at \$7.50. A miniature signed edition is also being issued at \$6.50.

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#### NOTES

Mr. Owen Cobb of 115 Ramble Road, Cherry Hills, N. J. 08034, is trying to track down any of the Peck's Bad Boy Series published in the early 1900's.

Frank Schott, a long time member of the Happy Hours Brotherhood of Route 1, Box 294, D1,- Suring, Wis. 54174, has taken up book binding and he does a very good job of it. Bob Walters reports that he did an excellent job in binding an old book that was coming apart. The new binding saved it for him. I've sent him the Roundups to be bound. Anyone with binding work to do would do well to write to Frank.

"True Friends" the Frank Merriwell play written by Steve Press was televised over Poughkeepsie Cablevision, Channel 10, February 23, 1979.

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#### LETTERS

Dear Eddie:

My Roundup arrived today and I hasten to correct the statement in the letter of mine you published.

Dave Porter and Jessie Wadsworth were first married in "Dave Porter and His Double," the 12th volume—not the next to the last in the series. And again they were married in "War Honors," the 15th and last volume. I'm sure some Dave Porter fans will write in to let you know I was wrong! So it paid me to triple check.

Regards, Paul S. Latimer



## THE MOST POPULAR BOYS SERIES OF BOOKS

By Bob Chenu

There were many hundreds of series of boys books published. In his bibliography which is the most complete listing of these books that has been published, Harry Hudson lists some 580 such series. And to Harry's amazement, and my own, more keep turning up as time passes and our collections and knowledge expand.

The new series which are discovered are for the most part composed of a small number of titles. The average number of titles per series would have been in the vicinity of five or six titles. Many authors seemed to deliberately keep a series to three or four titles. Among writers who did this were Hancock, with his various Dick & Co., series', and Ralph Henry Barbour with his numerous short series about various academies or schools.

A series had to be quite popular to last as long as ten or twelve titles. Andy Lane Flying Series, Bob Steele Series, Bobby Blake Series, Boy Allies, Carter Boy Scout Series, Bob Spies, Brighten Boys—and many more represent quite well known groups of books.

There were many series which went beyond this number of titles, and the longest of them went beyond thirty titles. There were sixteen series which went to twenty titles or more, and these would be the champions in popularity. Ones which ran from twenty to thirty titles were:

- 20—Bomba The Jungle Boy, by Rockwood (Stratemeyer Syndicate)
- 20—Boy Scouts Series by Ralphson
- 20—Ted Scott Series, by Dixon (Stratemeyer Syndicate)
- 21—X-X Boys, by Ferris (Stratemeyer Syndicate)
- 21—Buddy Series, by Howard Garis
- 22—Motor Boys Series, by Young (Stratemeyer Syndicate)
- 22—Mystery Series, by Snell
- 23—Rick Brant Series, by Blaine (a more modern series)
- 23—Chip Hilton Series, by Bee (a more modern series)
- 25—The Webster Series, by Webster (Stratemeyer Syndicate)
- 27—Bronc Burnett Series, by McCormick (a more modern series)
- 28—Frank Merriwell Series (Hard Cover Ed.) by Standish
- 30—Rover Boys Series, by Winfield (Stratemeyer Syndicate)

The dominance of the Stratemeyer Syndicate in the field of boys books is rather evident in this listing of the more popular series. And when we look at the series which went beyond thirty titles we find that the Tom Swift Sr. series had 38 titles not counting the two Big Little Book titles, and Tom Swift Jr. series ran to 33 titles, and both of these were of course Stratemeyer Syndicate series.

Then there is the champion of all boys series—The Hardy Boys series. This stands today at 60 titles, with more possibly to follow. This series was also Stratemeyer Syndicate in origin. Grosset & Dunlap published the first 58 titles in hard cover from 1927 through 1979. In 1979 two new titles have been published by Wanderer Books, a Simon & Schuster subsidiary. The titles are #59 NIGHT OF THE WEREWOLF, and #60 MYSTERY OF THE SAMURAI SWORD. They are in paperback, at least the ones that I have, but the copyright page indicates "Also available in Wanderer Hardcover Edition." Since they have only just appeared on the market (November, 1979) I have not seen any in the hardcover edition. I believe the copyright date is October 1979, but the first I have been able to locate appeared early in November. The same publisher is also to publish the Nancy Drew and other Syndicate series.



So since length of the series is a good measure of its popularity, these series have been the biggest hits with the boy audience. And it seems that the Stratemeyer Syndicate is up front in knowing what will sell to boys.

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## SINCLAIR TOUSEY'S OBITUARY FROM FIRESIDE COMPANION

July 23, 1887

Mr. Sinclair Tousey, the President of the American News Company, which distributes to the newsdealers **THE FIRESIDE COMPANION** and all the principal newspapers and magazines of the United States, died at his residence in this city on the 16th of June, in his seventy-second year.

Mr. Tousey was a native of Connecticut. His ancestors for many generations were New England people, and one of them, Reverend Thomas Tousey, was a person of considerable prominence in colonial times. Like many other successful and eminent men, he was born poor, and by his own exertions rose to wealth and influence. His early opportunities were meager, and the record of his struggles is long and full of vicissitudes. At the age of ten he was employed in a cotton factory. At thirteen he was bound out to a farmer. At sixteen, after a hard experience on a farm, he walked a hundred miles to Danbury, Connecticut, and apprenticed himself to a carpenter. Subsequently he was induced to come to New York, and became a clerk in a grocery store. Taking the cholera, he gave up the grocery business and went back to Connecticut, where he worked on a farm near New London for nine dollars a month. He was at this time eighteen years of age, and having saved some money, he invested it in quinces, brought them to New York and doubled his capital.

In New York he became a newspaper carrier, and delivered to subscribers Noah's Weekly Messenger and the Jeffersonian, a leading New York Democratic Journal. This was in the days before newsdealers and periodical depots were known.

He was employed as a carrier by the New York Herald, then a penny paper, and he was engaged by Mr. Moses Beach to go to Philadelphia and extend the circulation of the New York Sun in that city. He at one time worked in New Haven, Conn., where he was born, as agent for the New York Transcript, and finally went to Louisville, Ky., where he established the Louisville Daily Times, the first penny paper issued west of the Allegheny Mountains.

From 1840 to 1853 he resumed his old occupation as a farmer in central New York. In the latter year he came to New York and became a partner in a small wholesale Newspaper house which took the firm name of Ross, Jones & Tousey. This was the germ of the American News Company, which was organized February 1st, 1864, Mr. Tousey becoming president, which position he retained without interruption until his death. The original members of the American News Company besides Mr. Tousey was George Dexter, Henry Dexter, John Hamilton, S. W. Johnson, Patrick Farrelly and John E. Turner.

This is, in brief, the record of a business career of extraordinary variety and success. Throughout his life Mr. Tousey was never disheartened by ill fortune. Failing in one thing, he took up another with undiminished energy, until finally he found the field which responded generously to his efforts and crowned them with a splendid fortune. The great company of which he was the head has done an important work in cheapening and distributing newspapers and periodicals, and in building up the great chain of news agencies which now covers the land, and brings the news of the world and the best literature to the very doors of the people.

Mr. Tousey, while diligent in business, took an active part in public affairs.



He not only wrote and spoke fluently and well upon any subject which interested him, but he engaged personally in every discription of charitable and reformatory work. He was Chairman of the Executive Committee of the Prison Association, an active member of the Societies for the Prevention of Cruelty to Children and Animals, and other similar societies for relieving forms of suffering and injustice.

He had the courage of his convictions, and his part in the national contri-versy over slavery, and in several great public crises will be remembered to his honor, and should be properly set forth in a worthy biographical tribute.

His published letters and speeches, and a volume of travel entitled "Papers From Over the Water," contain ample material for an interesting volume.

He was fond of children and flowers, and especially hospitable to young men. His friendship, like his word, was always to be relied upon.

### NEW MEMBERS

- 394 Miss Deidre Ann Johnson, 37 S. Harvard, Villa Park, Ill. 60181
- 395 John M. Utley, 67 Hudson St., Kinderhook, N. Y. 12106
- 396 Thomas E. Phillips, Jr., 40 Tupelo Ave., Naperville, Ill. 60540
- 397 Ken Bostic, 1601 W. MacArthur #30F, Santa Ana, Calif. 92704
- 398 Charles Adams, 22912 Conifer Drive, Monte Rio, Calif. 95462
- 399 Stephen L. Robertson, 3303 S. Snoddy Road, Bloomington, Ind. 47401
- 400 Robert Morgan, P. O. Box 18492, Cleveland Heights, Ohio 44118

### CHANGE OF ADDRESS

- 268 Jim Deutsch, P. O. Box 1651, Billings, Montana 59103
- Floyd I. Bailey, 932 N. Riverside Dr., Ft. Worth, TX 76111

## WANTED

Bound Volumes of Pre-1907 Periodicals and Magazines  
 Bright Days, Volume III  
 Golden Argosy, Volume III  
 Gleasons, any of their formats 1855 thru 1879, inclusive  
 Golden Days, Volume XI  
 Golden Hours, 1901  
 Student and Schoolmate, 1872  
 Young Israel, 1871 thru 1879, inclusive  
 New York Weekly, 1864 thru 1889, inclusive  
 Army and Navy Weekly  
 Half-Holiday

Single Issues of any of the above are also solicited

**PAUL F. MILLER**  
 4365 Belmar Terrace  
 VIENNA, OHIO 44473  
 Phone: 216-856-2522



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Any fiction dealing with radio, electricity or related.

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Cleveland Heights, Ohio 44118

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## JUVENILE SERIES WANTED

Childrens Series collector needs the following titles. Prefer all copies to be first editions with dust covers in good condition.

1. Author: Margaret Sutton. Publisher: Grosset & Dunlap  
The Judy Bolton Mystery Series (1932-1968)  
The Magic Makers Series (1936)  
Publisher: Whitman 1937  
Kay Darcy and Mystery Hideout  
Publisher: Dodd, Mead—1946  
The Haunted Apartment
2. Author: Carolyn Keene. Publisher: Grosset  
Nancy Drew Series Vol. 1-20  
Dana Girls Series Vol. 1-15
3. Also interested in any published information on the Nancy Drew Series, The Hardy Boys Series or the Stratemeyer Syndicate.

KEN BOSTIC

1601 W. MacArthur #30F, Santa Ana, Calif. 92704

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## PERMANENTLY WANTED

AMERICAN TALES (Beadles. Early issues had lithographed colored covers)  
Nos. 6, 9, 11, 13, 14, 15, 16, 17, 19, 21, 29, 34, 36, 38, 42 43 45 67 68 69

MARSHALL VANCE

1102 N. Division St. P. O. Box 27, Forrest City, Arkansas 72335

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## PERMANENTLY WANTED

All of the following, plus other humorous pulps devoted primarily to "slow train" or travel jokes, except those of Thos. W. Jackson.

J. S. OGILVIE CO., NY, ca. 1890-1915:

- |   |   |
|---|---|
| The Comic Cook Book   | Reflections of A Bachelor, by P. W.         |
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